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RETROSPECT OF THE FOLK-LORE OF THE COLUMBIAN EXPOSITION.<sup>1</sup>

THE Columbian Exposition at Chicago afforded the greatest opportunity to the student and collector of folk-lore that has ever been presented upon this continent. A special section of the Department of Anthropology, under Professor Frederic W. Putnam, was assigned to the subject, under the charge of the writer, in which was displayed a collection of objects illustrative of folk-lore; while in the library of the same department, in charge of Mr. C. Staniland Wake, a large collection of folk-lore literature, including the current journals, was placed at the disposal of the student. These special collections, however, formed but a small part of the available material relating to folk-lore at the Fair. In almost every building on the grounds collections of great significance might be discovered, and people of many races were to be found, living more or less in their native manner, in and about the confines of the Exposition.

As mentioned in a former article in this Journal, the objects in the folk-lore section proper were practically limited to implements used in games. In addition, however, several collections of interest were shown in this section by private exhibitors. Mr. George F. Kunz displayed under the name of the New York Branch of The American Folk-Lore Society a collection of gems and minerals having a folk-lore significance which were of peculiar interest and value. The Museum of Archæology of the University of Pennsylvania exhibited a very complete series of objects illustrating the customs of the Chinese laborers in the United States. In this connection was shown a collection of Chinese folk-literature, comprising the novels and story-books of southern China, together with the works on history, medicine, arithmetic, and astrology that are in common use among the Chinese laborers in this country. The Museum of the University also contributed a collection of Oriental charms and amulets, and a series of Japanese toys, intended chiefly to illustrate the value of toys as museum specimens.

Both Chinese and Japanese toys, as well as those of India, — of all countries, in fact, — abound in representations of mythological personages and animals, of implements used in religious and ceremonial observances, and, not less interesting, domestic and agricultural

<sup>1</sup> This article was prepared with the intention of including it in the October-December number. Although the year of the Exposition has passed, nevertheless, as no review of its folk-lore has been printed, it has been thought that many visitors to the Fair would be glad to have in permanent form a description of its anthropological riches in this department. — ED.

utensils, which are often those of a past age. Thus among the Indian toys sent from Lucknow by Sir Charles Todd Crosthwaite were to be found a set of fourteen earthen utensils, representing the dowry of a Mohammedan bride, and the palankeen in which she is carried; a set of twenty-two earthen utensils used in a Hindoo household; and a set of twenty-six articles used during the Diwali festival, as well as the pichkari (syringe) played during the Holi festival or Hindoo saturnalia, with red fluids which are squirted at passers-by. Among the Japanese toys were models of dwelling-houses and the house-boat; temples with their outlying buildings, both Shintō and Buddhistic; masks and Shintō ceremonial objects, many of which would be difficult to obtain, or exhibit in a museum except in miniature.

Among the notable objects illustrating religious ceremonials in this section was a Græco-Buddhistic fragment from Takt-i-Bagh, near Mardan, India, exhibited by H. C. Thompson, Esq., which formed part of the frieze supporting steps leading up to a temple. This precious object, approximately of the time of King Asoka, was carved with the representation of a seated Buddha in the act of baptizing a neophyte. The figures with which he was surrounded displayed a curious commingling of Greek and Indian types. Other sculptured fragments from Ranighat included a mutilated statue of an orator, which suggests the famous statue of Demosthenes at Athens, and an archer with a quiver of arrows like those still used by the wild tribes in Afghanistan.

The exhibit of the United States National Museum in the Government Building contained many objects of folk-lore significance, notably the collections illustrative of Mohammedan and Jewish ceremonials prepared by Dr. Cyrus Adler, which were remarkable for their completeness and beauty of arrangement, and the scientific manner in which they were labelled and classified. Here, too, was to be seen, among other interesting groups of American Indians, modelled and arranged under the direction of Professor William H. Holmes and Mr. Frank Hamilton Cushing, a case containing life-sized effigies of the participants in a Zuñi ceremonial. The details of this group were represented with a fidelity which has never been equalled, and its story, which will shortly be published by Mr. Cushing, can scarcely exceed in interest the beauty and charm of the material presentation.

The exhibits of foreign governments at the Fair were chiefly devoted to objects of art and industry, referring to the present and future rather than to the past, and to the culture which is becoming the common property of the world, rather than that which is distinctive of their respective nationalities. To this, however, there

were some exceptions. In the English section in the Manufactures Building was a most important collection of ancient Irish jewelry and objects of metal, comprising originals and reproductions. Spain displayed in the Women's Building a series of life-sized models representing the costumes of Spanish peasant women of the different provinces; Russia exhibited a collection illustrating the costumes and domestic industries of Asiatic Russia; while Siam and Korea contributed typical collections extending over the entire range of native life and ceremonial.

The Korean collection was of the highest importance. Here were shown the ceremonial costumes of the court and military officials, the banners of the various military camps, the dresses of the kaisan or singing girls, the native musical instruments, the instruments for writing, and papers from the government examinations, native chairs and conveyances, with jewelry and ceremonial ornaments of great significance. One of the most remarkable of the official government exhibits was that of Ceylon, which was installed in a separate building, and comprised not only a very complete display of objects from Ceylon, but also a series of objects from the Maldives, which had been especially collected for the Columbian Exposition. The most complete exhibit from any country at the Fair was that sent by H. H. the Sultan of Johore.

It appears from an examination of the official lists that the Sultan's orders to send representations of everything in his kingdom were faithfully carried out. This, one of the smallest and least known of all the many lands which participated, is entitled to the highest praise; and the objects illustrative of folk-lore were of importance not only from their number and completeness, but from the peculiarly composite character of the people represented. The 400,000 inhabitants of the kingdom consist of about 35,000 Malays and about 250,000 Chinese from the southern provinces, with not a few Javanese, Siamese, Tamils, Klings, Arabs, and Dyaks, as well as the aboriginal Saki and Jacoons.

The influence of the Portuguese has been strongly felt here, and yet so careful was the arrangement and cataloguing of the collections that the various elements could be recognized and studied. Models of native dwellings included the rude shelters of the Saki and Jacoons. A Malay audience hall, mosque, and rajah's palace, and even the palace kitchen, bath, and gateway, were adequately represented. Models of every form of boat that is found in the adjacent waters were shown; the arms and utensils of the aboriginal people and the Malays and Chinese; the primitive forge and blacksmith's tools; the culinary utensils; and everything, in fact, that related to the inner life of the people. The costumes embraced almost

every kind of dress worn by the different classes, and even included the robe, and adornments of the Sultan's company of Chinese actors, with their properties, and specimens of bridal dress and other articles relating to a Malay wedding. Through the intelligent direction of Mr. Rounseville Wildman, the United States Commissioner for Straits Settlements and Borneo, these objects have been distributed through various museums in this country.

Among the buildings erected by foreign governments within the grounds were several interesting specimens of national architecture. The Norwegian house was designed after an old wooden church of the twelfth century; and the Spanish building was a reproduction of part of La Lonja, the Bourse at Valencia, dating from the fourteenth century.

"The 'German House' or German Government Building, on the lake shore, was designed by the Government Architect, Johannes Radke, of Berlin. Its style was that of the early German Renaissance of the fifteenth century, betokening the transition from the pure Gothic, and leaning on such models as the tower of the Aschaffenburg Castle, a gable of Goslar, the City Hall of Rothenburg, etc. The outer walls were covered with rich sgrafito paintings by the German artist, Max Seliger. The coat-of-arms of the German States decorated the space over the main entrance, above which is the imperial eagle; to the right spreads the drastic German motto, in ancient rhyme, which translated reads, —

Fruitful and powerful, full of corn and wine, full of strength and iron,  
Tuneful and thoughtful — I will praise thee, Fatherland mine.

The chief points of attraction, however, for the student of folklore at the Exposition, were to be found in the Midway Plaisance. Before touching upon these exhibits reference should be made to the native peoples dwelling within the main inclosure of the Exposition. It was the intention of Professor Putnam to bring together representatives of various American tribes, living in their native houses upon the shores of the South Lagoon, adjacent to the Anthropological Building. Lack of adequate means prevented the fulfilment of this plan in its entirety, but a number of aboriginal American houses were built here, comprising a Penobscot village, with numerous representatives of that tribe from Oldtown, Maine; a number of Iroquois houses of bark, including the famous "long house," in which were domiciled members of the Tuscarora, Seneca, and other tribes from northern New York; a Navajo hogan, in which dwelt a native silversmith, a blanket-weaver, and other Navajo people, who lived in their native fashion, pursuing their usual avocations; and a North Pacific coast village, consisting of native houses

from British Columbia, where a colony of Kwakiutl Indians resided during the continuance of the Fair. Huge totem poles were erected before these dwellings, and the great canoes which they commonly use floated near by in the lagoon. These Indians were the object of constant study by Dr. Franz Boas, the Chief Assistant in the Department of Anthropology, who will doubtless soon publish the results of his investigations. Here also was a thatched house of Arawak Indians of British Guiana. An Eskimo village, inhabited by natives of Labrador, was also included within the main inclosure.

The Midway Plaisance, in which were located the principal foreign concessions, was a field for wide and important investigations. The natives dwelling in the Plaisance included Turks, Arabs, Syrians, Armenians, Egyptians, Kabyles, Soudanese, Chinese, Japanese, Malays, Javanese, Hindoos, Parsees, Persians, Laplanders, Samoans, Fijians, Hawaiians, together with representatives of several American tribes, — Sioux, Penobscots, Winnebagoes, and Navajos, as well as some Pueblo Indians from Laguna.

The houses and shops of these people lined the sides of the Midway for the distance of a mile. The Turks, Arabs, Syrians, and Egyptians were represented here by four principal settlements: A Turkish village, comprising a bazaar, mosque, and theatre; an Arab encampment, in which the ceremonies of the wedding, mock combats, and the jereed play were shown; a reproduction of a Damascus house, in which a variety of domestic customs were illustrated; and the street in Cairo, a lively representation of an old thoroughfare in that city, with all the accompaniments of Oriental life. A great variety of costumes were to be observed in the Turkish village, — a Zebek, with his belt filled with weapons, and Albanians in their picturesque dress; while many of the picturesque uniforms of the Sultan's household were worn by the attendants on gala occasions. Mr. Talcott Williams has kindly furnished the following particulars concerning the people themselves: "In Cairo Street, aside from the representatives from Egypt, all more or less sophisticated by contact with Europeans, were two Soudanese families, one a family of the Bishareen Soudanese, living near Assouan on the Nile, whose head was a dervish belonging to a local order, who practised soothsaying with cowries. Their dance was a village wedding dance of the customary type, but less developed in its music than most Arab music. The other family were of strongly negro blood, living at Zanzibar, speaking Arabic easily, but using Kiss-Suaheli. Their dance consisted of a song to Abd-el-Kader El Jellaly, who for some inscrutable reason is the familiar patron saint of all North Africa, though buried at Bagdad. The Arab Encampment had in it, with an admixture of village Arabs, some Maronite Christians from Leb-

anon, wandering Arabs from the Rooalla Aneyza, and other tribes who wander southeast of Damascus along the Haj route, moving up towards Aleppo in the summer. Their horses represented the Maneghi breed which is mentioned at length by Wilfred Scaven Blunt. Their principal dance is the Dekka, a marriage dance. The people in the Damascus Village were city folk, with one or two village Arabs from near Homs."

The Algerian and Tunisian Village consisted of bazaars, theatre, and café. Native dances were performed in the theatre, in one of which, the so-called "torture dance," one of the men dancers ate live scorpions and broken glass, grasped red-hot irons, and drew needles through his flesh, while apparently under the influence of some drug.

The so-called Dahomey Village consisted of thirty huts, inhabited by sixty-nine men, women, and children from the French settlement of Benin, on the West Coast of Africa, opposite Dahomey. The neatly thatched and plastered huts were arranged in an open square, in the centre of which was a pavilion in which native dances were performed, the whole being inclosed by a high stockade. The plastered walls of the huts were scratched with rude ornamental devices of men and animals, some of which were of a phallic character. A museum contained an interesting ethnological collection (consisting chiefly of objects made and used by the Fans), which was said to have originally belonged to the inhabitants of the village. A native gold-worker was to be seen here who made finger-rings ornamented with the zodiacal signs, using native gold-dust mixed with powdered gum, applied grain by grain to produce raised devices, which he afterwards consolidated in his forge. The contract between the manager and these people terminated during the continuance of the Fair, and, upon a new arrangement being made, they offered a bullock as a sacrifice, and erected a kind of altar of the horns and refuse, upon which the blood was poured.

The Javanese Village was the largest of the Oriental settlements. It was inhabited by about one hundred and twenty natives from a plantation in the interior near Batavia. The daily life of the people was to be seen here in its most minute details.

A marriage ceremony with its attendant festivities enlivened the residence of these gentle folk, which was saddened, alas! by the deaths of several of their little company, who were buried according to their native rites. A theatre was the principal attraction to sight-seers in this village, but the entire place was replete with interest. Women were to be seen engaged in dyeing the cloth sarongs, the universal article of native dress, drawing the intricate designs in wax that were to appear upon the finished garment; boys practised at

target, shooting with bows and blow-guns; occasionally all the village would take to flying kites; good-nature and merriment constantly prevailed, and life seemed a perpetual holiday.

Six Malays were to be found in the Johore bungalow that faced the Java settlement. Five of these men were retainers of H. H. the Sultan, and the sixth a sailor from Borneo. They erected the bungalow, which was originally constructed in the province of Muar, the northernmost State of Johore, using their native tools. The main structure is raised seven feet from the ground on posts of hard Nebong palm, and the under space kept clean and open, as is the custom, as a protection against tigers, snakes, and the white ant. The thatch of which the roof was constructed is made from the spar-like leaves of the Attap palm, which are bent over and sewn with rattan withes. In the upper room was to be found the bed and eating-throne of a Malay rajah, and a loom upon which the women weave the national article of dress, the sarong.

The South Sea Village consisted of a group of houses brought from Samoa, Fiji, and Wallis Islands. The largest of them is said to have belonged to King Mataafa, the deposed ruler of Samoa, who occupied it for years. It is made of the wood of the bread-fruit tree, and thatched with the leaves of the wild sugar-cane. The native inhabitants consisted of one man from Fiji, twenty-four men from Samoa and Wallis Island, five Samoan women, and one infant. Native dances of the different islands were performed in the theatre.

The "Chinese Theatre and Joss House" was managed by Chinese merchants from San Francisco and China, and presented many interesting features of the life of the Chinese from the vicinity of Canton. The lower room of the building was used as a bazaar, above which was the so-called "Joss House." A shrine to Kwan Ti, the God of War, was erected here, with various sacrificial objects and implements for divination. No actual religious ceremonies were performed, it being stated that the picture of the idol had not been consecrated; the ceremony of *hoi ngán*, or "opening the eyes," not having been performed. Facing the shrine was a kind of pantheon, in which were puppets, made of tinsel and papier-maché, representing the chief deities worshipped by the Chinese, but including as well representations of various nations known to the Chinese, as the *Hung mò yan*, or Englishman, etc. Around the room were groups of similar images, representing the punishments of the Buddhist hell, such as are to be seen in Chinese temples, and scenes from popular historical dramas. A fortune-teller, who divined by means of the *Kwá t'sim*, or "divining splints," plied his vocation in the lower hall.

The German Village, which was also located upon the Midway, contained practically the only general scientific collections of folk-

lore interest outside of the Anthropological Building. It was to the efforts of Dr. Ulrich Jahn, of Berlin, a pupil and friend of the learned Dr. Virchow, that this ideal German Village owed its existence as an accomplished fact. The plans of the buildings were designed by Carl Hoffercker, architect to the German Imperial Commission at the Fair, and the buildings themselves were constructed in Germany and set up at Frankfort-on-the-Main before being shipped to Chicago. These buildings in themselves formed an exhibit of the highest interest. Entering from the Plaisance, the visitor found himself in the midst of quaint structures,—on his left, the rich and massive façade of a Hessian Town Hall, with its traditional “Bridal Stairs.” Ascending this, several typically furnished peasant rooms were to be seen with all their home-like attributes. Opposite the Town Hall was a Black Forest peasant home, and the pointed roof of a Westphalian house loomed high upon its low foundation. Diagonally across from the Westphalian stood the Upper Bavarian house of pronounced Highland type. Across a small stream of water the house of the Spreewald was disclosed, with its small deep-set windows, its high thatched roof and gable, crowned with the old Wendic symbol, the wolf’s-head. The centre of the entire space was occupied by a castle of the type of the early sixteenth century, surmounted by turrets and spires, and surrounded by a moat sixteen feet wide, with the additional protection of high palisades. Several rooms of the castle were devoted to a folk-lore museum, in which were to be seen many illustrations of peasant industries. The collection of headdresses was particularly interesting, as well as that of the recently discovered masks used in the winter festivals of South Germany. The striking feature of the exhibits in the castle was the collection of knives, forks, and spoons, spurs, stirrups, and bridles, and, most important of all, the arms of various periods, belonging to Herr Richard Zschille, Town Councillor of Grossenhain, Saxony. The collection of knives and forks is without equal in the world. The arms were admirably arranged, showing the evolution of the various weapons and of defensive armor. It is to be hoped that this most important and highly scientific collection will remain permanently in America.

There were three other special collections worthy of mention in this connection : one of the shoes and foot-gear of all nations, in the Shoe and Leather Building ; of models of boats, carts, and other vehicles, in the Transportation Building ; and of musical instruments in the exhibit of the United States National Museum in the Government Building. The foot-gear was not arranged according to any particular system, so that the scientific value of the collection was not readily apparent. The same criticism might be applied to the exhibit in the Transportation Building. The musical instru-

ments in the Government Building, however, brought together under the personal direction of Dr. G. Brown Goode, the Secretary of the Smithsonian Institution in charge of the United States National Museum, told a clear and instructive story, and displayed all the nicety of arrangement that characterizes the work of that institution.

Folk-music received an unusual amount of attention at the Fair. The subject was profitably discussed at the Folk-lore Congress, when a concert of folk-music was given. Opportunities for the study of folk-music were very numerous. Russian folk-music, with a representation of the peasant marriage ceremony, was admirably rendered by the Lineff Russian Choir. The music and songs of many Oriental nations could also be heard within the Exposition. The King of Korea sent an orchestra, which, however, only played at the opening ceremonies and immediately returned home. The performances in many of the so-called theatres consisted simply of music and dancing; but there were two well-organized dramatic companies in the Plaisance, — the Chinese and Javanese theatres. The taste and enterprise which characterized the management of the latter theatre cannot be too highly praised. The Javanese dramas were a revelation in themselves, and the stage, with seats for the orchestra rising in tiers in the background, and lined on either side with the puppets that are said to have antedated the living actors, was quite enchanting. Here, too, might be seen the shadow figures that are said to have preceded the puppets. What a curious bit of history these actors might be made to disclose! The Turkish Theatre also gave performances of a dramatic character, but they consisted of representations of the domestic life of the Syrians and Arabs rather than literary dramas. A company of Japanese dancing-girls, under native management, also gave highly interesting and beautiful performances without the Exposition.

It is a matter of the deepest regret that the many opportunities at the Exposition for systematic study in folk-lore as well as other branches of anthropology has passed away without more direct and permanent contributions having been made to science. Apart from the work done by Dr. Boas and the collection of games made for the University of Pennsylvania, little attempt was made towards collecting data from the people who had been brought together from so many lands. A historiographer should be one of the first and most important officials appointed for the next international exhibition, whose duty shall be to record, not acres of floor space nor millions of francs or dollars, but to keep an account of the physical traits, the customs and legends, of the visitors from remote lands, than which no more important and lasting result could be afforded to the student of anthropological science.

*Stewart Culin.*